





# HARPER'S BAZAR.

Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 16.]

NEW YORK, SATURDAY, APRIL 16, 1870.

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DESIGN FOR ITALIAN VILLA.

THE accompanying design, furnished by Mr. H. Hudson Hoyle, is intended for a first-class country seat in the Italian style of architecture, and is a modification of one erected some ten years since in Bethel, Connecticut, for Mr. Orville Brewster, an extensive manufacturer of that town.

The hall, in this case some sixty feet in width, extends axially through the house, and has living-rooms on each side. The first on the left is the parlor, which is of conventional proportions, and has a large bay window. It also communicates with veranda front and rear. The sliding doors in the center are directly opposite sliding doors in the dining-room, which is on the other side of the hall. This room also communicates by sliding doors with the dining-room, which is similar in size and proportion to the parlor. The arrangement of dining-rooms, kitchen, drawing-parlor, hall, sitting, and dining rooms together; so that, in case of a large entertainment being given, the rooms can be used as one. As the library should always be a private room, affording as much wall space as possible for book-cases, it is thought best to have these doors

The dining-room communicates with the kitchen through a spacious, well-lighted butler's pantry, provided with ample dressers and butler's sink, furnished with hot and cold water. The kitchen is a good size, and has hearth, stove, and pantry attached. There is also a veranda for the servants, so located that they may occupy it in summer and be out of sight of the family. The entrance vestibule, which leads on a level with the landing of the main stair, ascends directly from the kitchen, so that,

although the kitchen wing is somewhat lower than the main house, the second story of the wing is exactly on a level with the main landing.



—PLAN OF FIRST STORY—



—PLAN OF SECOND STORY—

The second story is also of liberal proportions; the hall of the same width as that below, extending unobstructedly to the front of the house, which, we think, when the space can be spared, is a great advantage over the usual system of making a bedroom in front, both obstructing the light and diminishing the dignity of the hall. It will be observed that this and is somewhat wider than the rest, and is separated from the main hall by an arch. This always makes a pleasant place for ladies to sit when they wish to be retired.

It has also a closet, which might act as a receptacle for ladies' work; and, as it communicates with a large bedroom, commanding an extensive view in front, this cloister is particularly desirable. If greater privacy is wanted, curtains might be suspended in the air, rendering it available as a bedroom in case of gross of company.

There are five bedrooms on this floor, all of good size, and provided with ample closets. That over the dining-room is the most spacious, and has a well-lighted dressing room, communicating with the bath. This bedroom also has a door leading into the front bedroom, which is situated over the sitting-room.

The attic of this house is of good height, and may be similar in arrangement to the story below. As it is approached by the main staircase the apartments may be used for spare chambers as well as separate rooms. It contains a large tank for the supply of the plumbing, which may in a great measure be filled from the roof, and there is also a closet or dressing, indeed with glass doors, in which to hang clothing put aside during the winter or summer. This receives sufficient light from the roof. We likewise have a linen room and cedar closet, which are placed in the attic in order to economize space for other purposes in the second story.

There is a cellar under the entire house, containing a furnace, and wood bins, stone cellar, and larder.

One of the peculiar features of this design is the tower, which not only furnishes a commanding view of the adjacent country, but makes an agreeable diversity in the outline of the building. It also stands out boldly against the sky; and, although unobscured, it does not look so much as if it were an unnecessary member upon the roof without apparent adequate foundation, giving the impression of the roof being borne down by a weight beyond its power to sustain. This tower gives prominence to the entrance door, which, in good architecture should,



CHILD'S PLAYING RUG.

For design see Supplement, No. 17, Page 10-11.

DESIGN FOR BOY'S RUG 2 TO 3 YEARS OLD.

For pattern and description see Supplement, No. 17, Page 10-11.



LOW CORSET OF BLACK GOSSAMER WITH SHOULDER LACES.

For pattern and description see Supplement, No. XII., Figs. 47 and 48.

very strong-minded, makes no effort to get out of it. A day's shooting, a ride across country, even a long walk would do much to dispel the gloomy mist in which he is enveloped. But no; with a kind of morbid vanity he says: "Now I can appreciate things at their true value, now I see the hollows of the world and all that therein is, now I comprehend the only truth under the sun—"all is vanity!" and anon eventually at the comfortable conclusion that he is a brute, but the rest of mankind are greater brutes still.

To bring on an attack of this malady, commence by leading a life of strong excitement for some months. Any thing will do, so long as it is exciting. Try gambling in stocks, a career in war, or a rougher love affair. Immediately after this career of dissipation, retire to some country place where there is no hunting, no shooting, no society. But you say: "No matter, I am a man of mind; I have but to fall back on my mental resources." Very well, enter upon a course of thought and study, which will only serve to accelerate the reaction that is inevitably approaching, and you will soon drive your fangs across the room and subside into a state of torpor.



FIG. 1.—JACKET WITH CRAFT SWISS EMBROIDERY.—FRONT.

For pattern and description see Supplement, No. XII., Figs. 64-66.

compared with which the lowest vegetable would seem a model of freedom. Oh, the misery of awaking in the morning and knowing that you are about to enter upon a day which, according to all human probability, will be exactly like its predecessor, and equally like its successor! Why, reason himself, after writing the most noble sentiments that unimagined man ever contrived—no matter, indeed, that they bear the closest resemblance to Scott's—even Seneca, on being exiled to some dull place far from his beautiful gardens and the brilliant society of Rome, yielded to the "blues," and at their suggestion wrote a truckling letter to Nero, which has long rested as a stain on his fame as a philosopher.

Yet these "blues," which thus lower man's whole moral system, dry up all the milk of human kindness in his nature, and render him a burden to himself and all around him, are regarded as a less ailment than the toothache. Friends look in, and either go off with the remark, "What a gloomy fellow that man is—I do like a cheery lad," or else, by way of lightening him up, and perhaps of showing off their own superior likeliness and optimism, indulge in efforts of facetiousness and loud laughs, which have about the same effect on the patient as a salvo of artillery on a man with delirium tremens. One class of friends is indeed inexcusable; I mean the hale, hearty, merry, robust fellows, who is never ill. He banes him the room like a threatening north-east wind, and inevitably begins drawing comparisons between their respective physiques, and usually winds up with the assertion that for his part he does not even know the meaning of indigestion and low spirits.

This description of Job's condition I had always quoted before, and listened to with submission, until one happy day I read a passage in the Quixote, of which I will quote a few lines. After mentioning this style of man, he goes on to say:

"On thus raising their strength of



FIG. 1.—LOW CORSET OF BLACK GOSSAMER.—FRONT.

For pattern and description see Supplement, No. II., Figs. 51-52.

stomach they are at the same time precluding its resources, and showing themselves unworthy that precisely those whose such courtesies of organization systems from immediate and seasonable reaction of suffering are the favorite subjects of that heavier reaction which takes the shape of delirium tremens, of palsy, and of leprosy."

Oh, the nothing effect of those lines! How since I have run these robust irrepressible men with a sense of superiority rather than of inferiority, of pity rather than of envy, and mentally narrowed their beatings with the reflection, "No matter, men owe, I have known of seeing you in a straight waistcoat yet."

Your own family are worse; with the freedom of



FIG. 2.—LOW CORSET OF BLACK GOSSAMER.—BACK.

For pattern and description see Supplement, No. II., Figs. 51-52.

relations, they will plunge into the argument with "What, saying again?" But the wife of your husband will probably attain to the most ingenious mode of torture. She will insist upon treating you as an invalid, and will admonish the children, in an audible whisper, not to disturb your papa, who is not quite the thing; which is really equivalent to saying, "My dears, don't make a noise, as your papa is badly cross." Finally, she will succeed in making you see language that a new dress or a box at the opera can alone save you, and will cause your startled "oh, oh, oh, oh!" to regard their parent stems as a most emboldened trick.

Now for a suggestion for the cure of these colored pains. Even if I had my faith in those quick remedies which nowadays take up half the advertising media, I should not have the pluck to confide in it, but what I have written should be regarded as an absolute puff, and be included in the same category as those shoddy stories in the papers, which commence by the relation of some terrible tragedy, and wind up with the triumphant and, according to them, indisputable fact, that the entire catastrophe might have been averted by a single bottle of "Baker's Body Relief," or "Gimble's Royal



FIG. 2.—JACKET WITH CRAFT SWISS EMBROIDERY.—BACK.

For pattern and description see Supplement, No. XII., Figs. 64-66.





FIG. 1.—SUIT FOR BOY FROM 10 TO 12 YEARS OLD.

For pattern and description see Supplement, No. 15, Page 47-54.

FIG. 2.—SUIT FOR BOY FROM 8 TO 10 YEARS OLD.

For pattern and description see Supplement, No. 5, Page 10-16.

FIG. 3 AND 4.—FRACK FOR BOY FROM 2 TO 4 YEARS OLD.—FRONT AND FRONT.

For pattern and description see Supplement, No. 211, Page 41-46.

FIG. 5.—SUIT FOR BOY FROM 6 TO 8 YEARS OLD.

For pattern and description see Supplement, No. 244, Page 50 and 51.



FIG. 1.—DRESS FOR GIRL FROM 2 TO 5 YEARS OLD.—FRONT.—[See Fig. 6.]

For pattern and description see Supplement, No. 11, Page 4-10.

FIG. 2 AND 3.—DRESS FOR GIRL FROM 6 TO 8 YEARS OLD.—FRONT AND BACK.

For pattern and description see Supplement, No. 111, Page 15-16.

FIG. 4.—DRESS FOR GIRL FROM 2 TO 5 YEARS OLD.—FRONT.—[See Fig. 1.]

For pattern and description see Supplement, No. 11, Page 4-10.

FIG. 5 AND 6.—DRESS FOR GIRL FROM 4 TO 6 YEARS OLD.—FRONT AND BACK.

For pattern and description see Supplement, No. 1, Page 1-2.

## Children's Suits, Figs. 1-3.

Fig. 1.—**SUIT FOR BOY FROM 2 TO 4 YEARS OLD.** The blouse and trousers are of muslin, while the dress is of broad plaid trimmed with a ribbon. Short overalls and pockets of black velvet.

Fig. 2.—**SUIT FOR GIRL FROM 7 TO 9 YEARS OLD.** The dress is of dark green poplin, trimmed with folds of the same material. The black silk apron is trimmed with velvet ribbon and velvet buttons.

Fig. 3.—**SUIT FOR GIRL FROM 6 TO 8 YEARS OLD.** The dress and pattern are of blue satin. Broad velvet, trimmed with blue folds of black velvet.

## Coiffures, Figs. 1-3.

Fig. 1.—**COIFFURE OF WHITE BLOSSOM, VELVET BROWNS, AND BOWS.** This coiffure is made of white muslin two inches and a half wide, which is sewed around a circular piece of stiff lace three inches in diameter; the ends of the lace hang down fifteen inches long behind, where they are joined on one side. Loops and ends of black.



Fig. 2.—**COIFFURE OF WHITE BLOSSOM, LILAC GRASS GRASS BROWNS, AND CORYMBUS.**



Fig. 3.—**COIFFURE OF WHITE BLOSSOM, LILAC GRASS GRASS BROWNS, AND CORYMBUS.**



Fig. 4.—**COIFFURE OF WHITE BLOSSOM, LILAC GRASS GRASS BROWNS, AND CORYMBUS.**

Fig. 1.—**SUIT FOR BOY FROM 2 TO 4 YEARS OLD.**

Fig. 2.—**SUIT FOR GIRL FROM 7 TO 9 YEARS OLD.**

Fig. 3.—**SUIT FOR GIRL FROM 6 TO 8 YEARS OLD.**



Fig. 1.—**BREAKFAST CAP WITH BLACK VELVET RIBBON.**

For pattern and description see Supplement, No. VIII, Figs. 40 and 41.



Fig. 2.—**BREAKFAST CAP WITH GREEN SATIN RIBBON.**

For pattern and description see Supplement, No. VIII, Figs. 42 and 43.



Fig. 3.—**BREAKFAST CAP WITH BLACK GRASS GRASS BROWNS, AND CORYMBUS.**



Fig. 4.—**BREAKFAST CAP WITH BLACK GRASS GRASS BROWNS, AND CORYMBUS.**

Fig. 5.—**COIFFURE OF WHITE BLOSSOM, LILAC GRASS GRASS BROWNS, AND CORYMBUS.**



Fig. 6.—**COIFFURE OF WHITE BLOSSOM, LILAC GRASS GRASS BROWNS, AND CORYMBUS.**



Fig. 7.—**COIFFURE OF WHITE BLOSSOM, LILAC GRASS GRASS BROWNS, AND CORYMBUS.**

velvet ribbon two inches wide and a red rose with buds and leaves com-  
pletes the coiffure.

Fig. 2.—**COIFFURE OF WHITE BLOSSOM, LILAC GRASS GRASS BROWNS, AND CORYMBUS.** Take a small semicircular piece of stiff lace, edge it with embroidered muslin two inches wide, and ornament it, in the manner shown by the illustration, with loops and ends of blue grass grass ribbon and long and short sprays of corymbus.

Fig. 3.—**COIFFURE OF BLACK LACE, RED GRASS, GRASS BROWNS, AND BOWS.** Take an oblong piece of stiff lace and sew gathered black lace two inches and a half wide around the edge, letting it hang down behind. Loops and ends of red grass grass ribbon two inches wide and a spray of red roses complete the coiffure. Finish the front with a pearl clip.

## Breakfast Cap with Pink Silk Ribbon.

Over the foundation of this cap of stiff muslin from the pattern, Fig. 18, Supplement, and edge it with white and pink ribbon binding a third of an inch wide. On the front edge cut a ruffle made of a strip of muslin an inch and a quarter wide, edged

**Black Velvet Cap for Boy from 5 to 8 Years old.**

For making this black velvet cap, cut of velvet, black lining lining, and interlining, from Fig. 71, Supplement, one piece, and from Fig. 12 two pieces. For the crown cut about 5 pieces of this wadding from Fig. 11, and quilt it with the lining. Sew to the bottom of Fig. 12 in the middle of the front, and set them to the crown from 60 to 61. Bind the edge of the cap with blue velvet and leaving lining an inch and a quarter wide, run the materials together on the back and outer edges, and finish the back with two ends of black ribbon.

**Tricot Beaver Cap for Boy from 8 to 10 Years old.**

THIS IS of blue tricot beaver band with lining and wadding. The rim is trimmed with a piece of black gros grain as back and three-quarters wide, which is fastened down with five rows of stitching. The bow and ends are of black ribbon. Cut the cap pattern from Figs. 69 and 70, Supplement.

**BREAKFAST CAP WITH LILAC SATIN BOW AND EMBROIDERY.**

For pattern and description see Supplement, No. VII, Figs. 24 and 25.

**BLACK VELVET CAP FOR BOY FROM 5 TO 8 YEARS OLD.**

For pattern see Supplement, No. VII, Figs. 71 and 72.

**BLACK TRICOT BEAVER CAP FOR BOY FROM 8 TO 10 YEARS OLD.**

For pattern see Supplement, No. VII, Figs. 69 and 70.

Fig. 3.—This chemise, which is fastened behind, is trimmed in front with an inserted piece of point lace band and crocheted trimming. For the manner of working this see the Point Lace Band and Crochet Insertion, Fig. 7, on this page, and the appended description. The neck binding is formed of two pieces of point lace band, which are joined in the same manner as the two middle pieces of band in the illustration with two rounds of chain-stitch edging. Another illustration on this page shows a section of the edging in full size joined to the upper row of point lace band. For the manner of working see appended description, Fig. 5.

**POINT LACE AND CROCHET INSERTIONS AND EDGING, Figs. 1-3.**

THESE INSERTIONS AND EDGING serve for trimming: Empire, blouse, caps, &c. Both the in-

**BREAKFAST CAP WITH LILAC SATIN BOW AND EMBROIDERY.**

For pattern and description see Supplement, No. VII, Figs. 24 and 25.

**Fig. 1.—CHEMISE FOR SQUARE OR HEART-SHAPED DRESS.**

—[See Fig. 2.]

**BREAKFAST CAP WITH PINK GROS GRAIN BOW.**

For pattern see Supplement, No. XVII, Fig. 73.

**BREAKFAST CAP WITH GREEN SATIN BOW.**

For pattern see Supplement, No. XVII, Fig. 74 and 75.

**CAP OF TULIP, LACE, AND RED VELVET BOW.—RIBBON.**

For pattern see Supplement, No. XX, Fig. 76.

**Fig. 1.—CHEMISE FOR SQUARE OR HEART-SHAPED DRESS.**

—[See Fig. 2.]

**BREAKFAST CAP WITH PINK SATIN BOW.—FRONT.**

For pattern see Supplement, No. XXII, Fig. 77.

**APRON WITH BUSTLES FOR GIRL FROM 2 TO 5 YEARS OLD.**

For pattern see Supplement, No. XXVI, Fig. 86.

**APRON WITH BUSTLES FOR GIRL FROM 5 TO 6 YEARS OLD.**

For pattern see Supplement, No. XXV, Fig. 85.

**Chemise for Square or Heart-Shaped Dress, Fig. 1-3.**

THESE CHEMISES are made of muslin from the pattern given in Harper's Bazar, Vol. III, No. 5, Supplement, No. VII, Figs. 25-28, but with

**Fig. 1.—POINT LACE BAND AND CROCHET INSERTION FOR LINGERIE, &c.****Fig. 1.—CORNER OF POINT LACE BORDER FOR HANDKERCHIEFS, &c.**

See Harper's Bazar, Vol. III, No. 5, Supplement.

**Fig. 1.—BLIND APRON FOR GIRL FROM 4 TO 5 YEARS OLD.**

For pattern see Supplement, No. XXII, Figs. 81 and 82.

Fig. 1.—In the fronts of this muslin chemise insert strips of lace, each of which is arranged in two horizontal twofolds of six inch wide and as inch apart. Between the pieces connect the strip by working it in the design shown by Fig. 2. Form the neck binding with a similarly embroidered straight strip of lace, and finish it on the edge with patterned edging, also of embroidered lace, which is continued along the front edge of the right front. For the edging underbody a piece of lace with half of the design, Fig. 2, with the strip is button-hole stitched along the underbody contour on one side, and cut away the surplus material.

**Fig. 2.—SECTION OF EMBROIDERY FOR BLIND APRON.**

—[See Fig. 1.]

**Fig. 2.—SECTION OF EMBROIDERY FOR BLIND APRON.**

—[See Fig. 1.]

**Fig. 2.—DESIGN FOR DRESSING LACE.**

—[See Fig. 1.]

**Fig. 2.—POINT LACE BAND AND CROCHET EDGING.**

—[See Fig. 1.]

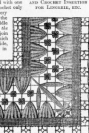
pieces of band, 5 1/2 in. (chain), 1 in. in the open-work edge of the second piece of band, 9 in., 4 in. in the open-work edge of the first piece of band, the first of these must come on the same point to which the 2 in. was before connected; the remaining 2 in. are crocheted over each bar of the open-work edge. Repeat from 4, but the separate 2 in. of the second band must always be separated by four bars of the open-work edge of each of the pieces of band so joined with one of the remaining pieces, but in this case crocheted only two chain-stitch bars between the bands together in their middle with a button-hole stitch; in the middle of the insertion always join the two chain-stitch bars which are separated by 4 in. on one side, but on the other edge of the 2 in.

**Fig. 2.—CORNER OF DOTTED GEOMETRIC BORDER FOR HANDKERCHIEFS, &c.**

See Harper's Bazar, Vol. III, No. 5, Supplement.

sections may also be used as foundations.

Fig. 1.—For this insertion join four pieces of point lace band of the length desired for the insertion; join two of these pieces (the two middle ones of the illustration) as follows: Crocheted with four chain 1 in. (single crocheted) in the open-work edge of one of the

**Fig. 2.—POINT LACE BAND AND CROCHET INSERTION FOR LINGERIE, &c.****Fig. 2.—CORNER OF DOTTED GEOMETRIC BORDER FOR HANDKERCHIEFS, &c.**

See Harper's Bazar, Vol. III, No. 5, Supplement.



MISPLACED PLACIDITY.

REMARKABLE ANSWER. "Oh! long is that! But I don't mind it. I've got to play in the First Quarter. Do look sharp!"  
 Celia. "Now don't forget, my dear! There's lots of time! And if we are a little late, you can play a little faster, you know."



LETTER BOX. "I wish I'd got back the poem, Aunt George, it would be so soon to take you out to play with!"

## FACETIE.

THEY CAN COME. Don't tell your neighbor. Try to keep it secret. If you know of that clever fellow, send him a line, and have them come in.

OLD DAYS WITH NEW BANQUETS. When the world's away, the records have some old days to remember. The records make—just as good people as some new ones. Good days are as much as you can expect.

What the eye doesn't see, as a rule, the heart of the world, but, in fact, it is a record of the world. When the heart is in a state, there is a record of the world. It is not long to come in.

Never say "I'm not" until you are sure. The world is not for the world. It is not for the world.

How many—The price of the world's record.

If we in fact do, how much more is it to be in the world. It is not for the world.

A Boston paper mentions the world's record. It is not for the world. It is not for the world.



A LONG WAY ROUND.

WOMAN. "Aren't you lost here Miss Young? I'm going on with Captain Smith's!"  
 AMY. "Disputing! I should like to catch him. Forgive him. He's not a man!"



AWKWARD.

LIBERAL INQUIRY GIVE for Brown, who was called for the first time on the afternoon. "From, Sir, you know me as Mr. Don't. I'd like the look of this here money you're give him?"



NOT IMPROBABLE.

FROM HANCOCK'S CLARK (standing). "Don't be too sure. For instance, Hancock, Clark." "Yes," by John, K's Wrenthall. "Where may I get Mergers to Talk and Play with?"

# HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

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BATH FOR YEAR IN ADVANCE.]

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## CONCERT TOILETTE

TRAINED skin of black satin, edged with a wide lace-pleating of the same material. Low black satin corsage, cut square, and ornamented with black satin folds, surrounding a bertha. Puffed hair, fastened with bows of wide pink ribbon. Chances of room on the shoulders and at the back of the neck, with long trailing sprays, falling low on the skin. Pink satin bodice, and corset of black velvet, studded with diamond stars, in the hair. Black velvet necktie, with diamond stars.

## THE FEELING OF GROWING OLD.

THERE is a mystery in the feeling of growing old. Try as we may, we can not quite define the strange sensibility that slowly creeps over the heart like a distant foreboding of the last day of existence. "Do you feel your age?" we ask of some of our contemporaries, making our self advocate in a pathetic style of politeness. But the answer seldom throws any light on the wonder we are vainly striving to master. Then we endeavor to grieve our own sensations, and lo! we are half-dread. Why should Christians care more about it than any other? And even episcopate—familiar again—why should it contract itself so mysteriously? The old, firm, the sturdy hills, the remote mountains, the very heavens—none are so large as they once were, and yet for it all to reason!

The first shock of surprise with which advancing life announces itself is a very delicate experience. It is a deep-cut touch, and the back of life's two never grows over. And then sets in the supremacy of the future, of all delectable contents, of perturbation, of hope, to persuade ourselves that we are not quite so old as the calendar testifies. A sign of fading gives a factor to the effort. Avidity is not to be feared, young ways put on, favorable terms assumed, light manners cultivated, boys and girls patronized, small pink roses, but type richened, extra light refused, so as to disguise the fading symptoms. But a grandchild comes, then another, and yet another, and so the sharp reality comes in its signs, the thin veining rule old, and the confusion is plenty that that we are growing old. And there is a touch of pain in it, something that we can not tell, something that comes the memory very suddenly into present consciousness, something that comes to us by the hand of some old friend.

Not that the feeling is all over. The reminder to the thought of age is not ended, it is only intensified, and back it comes on the

leaving days, on festal occasions, and when an attempt is made to remember childhood, and when we choose with elderly individuals, men that are very bold, women that are very fat, the weakness gets apparent again, and answers itself with charming buoyancy, verging on a little de-

with strange tenderness. A deep sweetness pervades us. We do not need our midnight pillows to quicken our intellects, for we can be strong without anger, firm without obstinacy, decided without dogmatism, and courteous without hesitation. If our senses have decayed, has not

## BEFORE THE DOCTOR COMES.

It is astonishing how difficult it is to persuade people to take the proper precautions against

these dangers to which they are daily exposed. Family hygiene begins a contest which leads to the most serious exposure of health and life. Some of the timid of women, who are frightened into a fit or a seizure by the "demon" of a door, and the sight of a mouse, will without striking, take the hourly risk of being burned to death. This is certainly no exaggeration of the constant recklessness with which coffee and grease, and a living creature inside of their keep fattening round red-hot stoves, like a cat with about a candle. We fear that we can do little by our warning, in the way of prevention, and that the evil will not dread the word it is afraid. If shagging were all the houses of profanity it would much might be worth it; but few escape even with their lives. Such a result is not inevitable, but could be avoided by the exercise of the least judgment. Unfortunately, however, the very thoughtlessness which incurs the danger is fatal to the presence of a sense of responsibility to meet it. A fatal woman, when her garments catch fire, usually does exactly what she ought not to do. She runs when she should stand still, she tries to avoid it, and agitates mind and body, both of which it is essential to keep perfectly quiet. The proper thing to do is to smother the fire; and this can be done most easily by the person who is near and over on the floor, and sweeping himself in any wooden stuff at hand—rag, a piece of drapery, the dressing blanket, or cloth coat or shawl. If, as is most probable, the one on fire has not the presence of mind to do this, the by-stander should. That precaution is especially better in these cases than any, and, therefore, no woman who values her life should go near a red-hot stove when dressed in gauze and creosote. It would be a safe rule never to do so except in winter, or in a house so warm as comfortable. The surgeons divide human beings into two kinds—the "superficial" and deep. The distinction is no doubt to be established by all. In the slight or superficial burns, there is generally nothing to be seen beyond a little swelling, bright redness, and a little of pain or less. It is not necessary to do anything to relieve the pain, which is sharp, and always much complained of by the sufferer. This is best done by first plunging the burned part into a basin of iced water, and subsequently applying to it a bit of flannel kept moist with some lotion.



CONCERT TOILETTE.

reid. But at last the two nature began to recover to just ground. The gathering time of the harvest is at hand; and the beautiful fruits are ours; and then again our eye on the even responsibility for what has been taken away from us. Surely, now, a new light is given to the mind, and this touches the heart

the soul gained thereby? The outer world has been made to do any thing to relieve the pain, which is sharp, and always much complained of by the sufferer. This is best done by first plunging the burned part into a basin of iced water, and subsequently applying to it a bit of flannel kept moist with some lotion.











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BIRTHDAY FÊTE AND CONCERT TOILETTES OF THE EMPRESS.—(SEE FASHION, PAGE 292.)



Fig. 1.—POPLIN WALKING DRESS.—FRONT.

For pattern see *Harper's Bazar*, Vol. III., No. 5, Supplement, No. 5, Figs. 30-33.

by 1 ch., 5 ch., 2 p., separated by 1 ch., 2 ch., and 1 st. in the last of the 4 ch., before worked. On the corner 4 do. in one stitch, and between the second and third do. two each point loops. 10th round.—Always alternately 6 ch. and 1 st. in the middle stitch of a point loop; on the corners always work 14 ch. between the two point loops. Work the 6th and 7th rounds like the 3d and 4th, and the 8th round entirely in st. 7th round.—In each stitch of the 6th round 1 do., always passing the needle through the back vein of the stitches, and at the corner work 1 do. in the middle stitch. 10th round.—Always alternately 1 st. in a ch. of the preceding round, a working compound of 2 ch., 1 p., 5 ch., passing over four stitches, but in the corners three times only two stitches. 11th round.—1 st. in the second ch. after the p. of the following working of the former round, then 2 ch., 1 p., 4 ch., 11 p., each separated by 1 ch., 2 ch., 1 st. in the third of the 4 ch., so that the eleven points shall form a loop, 5 ch., and repeat from v.

#### Poplin Walking Dress, Figs. 1 and 2.

Two dress is of fine-ribbed poplin. The skirt is trimmed with two straight flounces each eight inches wide, laid in pleats all turned in one direction. Each flounce is headed with a bias strip of black velvet two inches and a half wide, which serves also to cover the outer edge of a narrow upward ruffle. The latter simulates a heading in the flounce, and consists of a strip of material three inches wide, which is laid together at half its width, and held in regular pleats all turned one way. The center is open in front, and trimmed similarly. The high waist is finished on the back with a small hem-pleated baguette. Trim the waist with black velvet and narrow ruffles of the material of the dress. Figs. 30-33, Supplement, belonging to *Brown's Poplin Dress*, *Harper's Bazar*, Vol. III., No. 2, give the pattern of the waist.



Fig. 2.—POPLIN WALKING DRESS.—FRONT.

For pattern see *Harper's Bazar*, Vol. III., No. 5, Supplement, No. 5, Figs. 30-33.

bedding) = 3 ch., 2 p., separated by 1 ch., 3 ch., 2 p., separated by 1 ch., 1 ch., 1 st. in the middle ch. of the 3 ch. before the last, repeat from v.; work 1 ch., 1 st. in the second of the 3 ch., 1 ch., 2 p., separated by 1 ch., 3 ch., 1 st. in the 6th, at the beginning of the fine-lined figure. Work all the remaining squares of this row in the same manner. In making the following rows for the flounce on arm, and from in the point loop and point square of the preceding row in the same manner, not shown by the illustration. In the rows of squares which come on the outer edge of the curve, work also the half-point figure, and in the corners the single lozenges. Having completed the foundation, work 11 rounds more for the border of the cover as follows: 1st round.—Beginning in one corner crocheted 2 do. separated by 1 st. in the middle stitch of the point lozenge, (1 ch., 1 ch., 1 st. in the corner of the square, 1 ch., 1 st. in the middle stitch of the following half-point figure, 10 ch., 1 st. in the corner of the following square, and so on.



Fig. 2.—LIGHT SCREEN WITH BYZANTINE EMBROIDERY.—BACK.

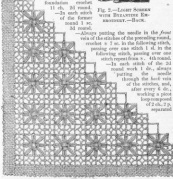


Fig. 1.—CORNER OF NETTED GUTTUS BORDER FOR COVERS, ANTI-MACASSARS, ETC.

BOOK-MARK IN GOLD EMBROIDERY.—(See *Harper's Bazar*, Vol. III., No. 2.)

Fig. 1.—LIGHT SCREEN WITH BYZANTINE EMBROIDERY.—FRONT.

way, which is a variation of point Basse, page 278, shows a section of the embroidery in full size. The circles of the design are worked with gold cord over on with invisible stitching; the points between the circles are worked with green silk; and the point Basse stitches in the inner circles with red and white silk. The cross-shaped figures are worked with gold thread and with orange-colored and light blue silk. The embroidered piece is bound with green silk and finished with a fringe corresponding.

#### Book-Mark in Gold Embroidery.

Two book-marks are worked in gold embroidery on silk or satin, which must be lined with linen. Work the light parts of the design with horizontal gold thread in the manner shown by Fig. 37 on page 423, *Harper's Bazar*, Vol. II., No. 29. Work the dark parts with twisted red gold thread. Work the heavy lines of the design, which represent the wires and masses of sewing like on is shown in *Harper's Bazar*, Vol. II., No. 29. All the figures of the design, as well as the outer edges of the book-marks, are finished with gold cord. Finish with a piece of silk and gold fringe in the manner shown by the illustration.

#### Light Screen with Byzantine Embroidery, Figs. 1-3.

Two long-shades, or candle-screens, is very pretty and useful. It is made of a piece of gray silk seven inches long and five inches wide, which is turned out and pointed in the manner shown by the illustration, and embroidered with silk, velvet in Byzantine embroidery.

#### Fig. 3.

Two long-shades, or candle-screens, is very pretty and useful. It is made of a piece of gray silk seven inches long and five inches wide, which is turned out and pointed in the manner shown by the illustration, and embroidered with silk, velvet in Byzantine embroidery.

Fig. 2.—CORNER OF NETTED GUTTUS BORDER FOR COVERS, ANTI-MACASSARS, ETC.



THE MALL, SAINT JAMES'S PARK, ON A DRAWING ROOM DAY.—[See Page 282.]



HALF-PENNY DINNER FOR POOR CHILDREN IN EAST LONDON.—[See Page 292.]



THE DAINTY CHILD.





THE ORPHANS.

Digitized by  
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these unweaned whittens cut inequally, and you cannot tell which is the best.

"Now, Cousin, a pair of papers, on which was the following:

"I have just been writing on my pocket and, alas! I have just lost it. I have just been writing on my pocket and, alas! I have just lost it."

"I have just been writing on my pocket and, alas! I have just lost it."

"I have just been writing on my pocket and, alas! I have just lost it."

"I have just been writing on my pocket and, alas! I have just lost it."

"You think it that it is a confusion of words."

"I wish you, N. N. Country, I think!"

"I don't want to be put into the probability of it."

"In the dinner room is quiet, but I look only at the paper itself."

"In the first place your interpretation is very ingenious."

"But it seems plain."

"I want you to see, that is the reason why I want you to see."

"I wish you, N. N. Country, I think!"

"I don't want to be put into the probability of it."

Then there are two or three instances, such as the following:

"I have all this, but I have two ways of so counting it."

"From that the writer has been confused in writing the paper, and has made mistakes."

"What is the matter with it?"

"I think the first idea is the best: if the last is the best, he would have written it."

"No; but somebody else might have written it in the same way."

"It is the same thing, and it is the same thing."

"I wish you, N. N. Country, I think!"

"I don't want to be put into the probability of it."

THE ORPHANS.

Orphans! the word sounds pleasant, and

that orphans are every body.

When it came to the orphan, the

orphan, the orphan, the orphan, the

orphan, the orphan, the orphan, the

orphan, the orphan, the orphan, the

orphan, the orphan, the orphan, the

orphan, the orphan, the orphan, the

## FACETIÆ.

More than once on an Express. Some people seem so utterly stupid that one feels inclined even to lend them one of their "half a mile."

Halfpence are sometimes. They teach every man to know his own station, and to keep them.

A Frenchman's former sister that he cured his daughter of the Venereal taint by passing water on her, and looking her old in the eye till she wept back again!

A Country clergyman, one long there, was called upon by an Irish girl, now called her "brother" because he married her only. He replied, "A dollar and a half," and finally departed. A few evenings later, on being summoned to the door, he was arrested by the same person, with the remark, "But she had come to be married!"

"Very well," said the minister, but providing with self-satisfaction, that she was alone, he continued, "Where is the man?"

"And don't you find the man for a dollar and a half?"

## HOW TO MANAGE A HUSBAND.



3. If he be a Confirmed Fastidious, give him Plenty of Reason for being so. This will bring Matters to a Crisis.



2. If he won't do the Marking himself, Teach Bricks throughout the Week.



2. Make your Knees Intelligent, so that the expression of one may produce what you Desires. Next Time to Brussels, etc.



## AGGRAVATING FLAPDANCE.

"Well, Doctor, where have you been tonight?" To the Club again?"  
 "No, I have been to the Club again." To the Club again?"  
 "The Club again?" "No, I have been to the Club again." To the Club again?"  
 "The Club again?" "No, I have been to the Club again." To the Club again?"  
 "The Club again?" "No, I have been to the Club again." To the Club again?"



## A DIFFERENCE OF OPINION.

Just Jane deplores the Prevailing Fashion as calculated to destroy the Natural Symmetry of the Feet, etc., etc.; and, in illustration, shows how Elegant and Easy and graceful by her own General Rule. She declares that her Feet are, etc., etc., always been one of her Favorite Attractions. But, somehow, the Girls, although, of course, keeping their Opinions to themselves, don't quite Agree with Aunt Jane.



4. If he will Smoke in the House, provide before him the Finest Cigar of certain Southern Ladies. —Staff Eating. Once will be found sufficient.



3. If he be fond of Smoking the Late of Night, advise \$5 Up for him, and appear in a State of Nervous Distraction.



4. If he likes to have you Read him to Sleep, propose Taking Time in that Agreeable Pastime.